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## REVIEWS

### LYRICAL FORMS IN ENGLISH

It is becoming more and more the custom for experienced teachers of the secondary schools to prepare the textbooks primarily intended for use in such schools. In both England and America the teachers and schools are demanding that those directly interested and immediately engaged in high-school work prepare the high-school texts. A notable example of the modern type of literary text is the little volume just published by the Cambridge Press, entitled *Lyrical Forms in English*,<sup>1</sup> edited with introduction and critical and pedagogical apparatus by Norman Hepple, English master at Gateshead Secondary School, England.

The chief value to students and teachers alike in this new collection of lyrical verse is the definite aim and the specific arrangement of material so as to lead to a more thorough study of literary form and of suggestive lyrical quality. The old idea of elegant extracts is condemned outright, and the barren method of study of mere literary history and biographical facts about authors is strongly objected to. The apparatus for the study of the lyric as a distinct literary form is presented in a general introduction on the history, qualities, and forms of the lyric, and the material is arranged under five distinct divisions, each of which is preceded by an appropriate introduction. These five divisions are the song-lyric, the sonnet, the ode, the idyl, and the elegy. The poems selected under each division are arranged chronologically for comparison and historical reference. The notes appended are not numerous, but they are always helpful and suggestive.

Any lyrical collection will naturally suggest a comparison with Palgrave's famous *Golden Treasury*. About 45 per cent of the selections in Mr. Hepple's volume are also found in Palgrave. This is naturally to be expected, on account of both the wide range and the select quality of the Palgrave collection. The differences from Palgrave, then, are more interesting than the resemblances. In the first place, Hepple reaches back a century or more farther into mediaeval literature and chooses four anonymous folk-lyrics from the collection of *Early English*

<sup>1</sup> *Lyrical Forms in English*. By NORMAN HEPPLÉ. New York: Putnam, 1912.

*Lyrics* edited by Chambers and Sidgwick, including the famous "Cockoo Song" beginning "Somer is ycomen in." The other distinct difference from Palgrave is at the other end of the line, namely, in the lyrics of later writers. It is well known that Palgrave's chief adviser in his final selection of lyrics to include in his volume was the poet laureate, Lord Tennyson, and it was a source of keen regret to the editor not to be able to include in his *Golden Treasury* a single poem of his distinguished mentor. Mr. Hepple has not excluded living writers from his collection, and he has the advantage over Palgrave of the inclusion of many poems from the hands of poets who have died since Palgrave's work came out. In addition, a few American poets are included. Poe is represented by "The Bells," Longfellow by "The Rainy Day" and two sonnets, Bryant by "To a Water-Fowl," Lowell by "A June Day" from *The Vision of Sir Launfal*, and Bret Harte by "What the Bullet Sang." To many American readers this meager selection will seem but a small sop, but when we consider the purpose of the collection, the desire of the author to secure representative selections of the whole range of the lyric, and the distinct limitation of the interests of the English secondary-school student, criticism is silenced.

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#### BUSINESS ENGLISH

*Business English.* By EDWIN HERBERT LEWIS, PH.D., LL.D., Professor of English, Lewis Institute, Chicago. Chicago: Published by LaSalle Extension University, 1911. Pp. 287.

This is a lively book on a live subject. Its style, which is as characteristic as that of the *Compleat Angler*, will reconcile scholars to the task of teaching business English, if anything will; their interest in its subject-matter, on the other hand, may lead many business men and business women unconsciously if not consciously to acquire a feeling for artistic expression. Those who know Dr. Lewis will not be much surprised to find that the work is that of a scholar and a wit, but they may not expect to find in the book the wealth of solid practical matter which it contains. Both elements are here and it is a happy union.

We have always supposed that there are only two kinds of English, good English and bad English. We are happy to be able to announce that Dr. Lewis is apparently of the same opinion. He says in his preface that he has aimed to produce a book which should take into consideration the best standards and scholarship of college teaching and